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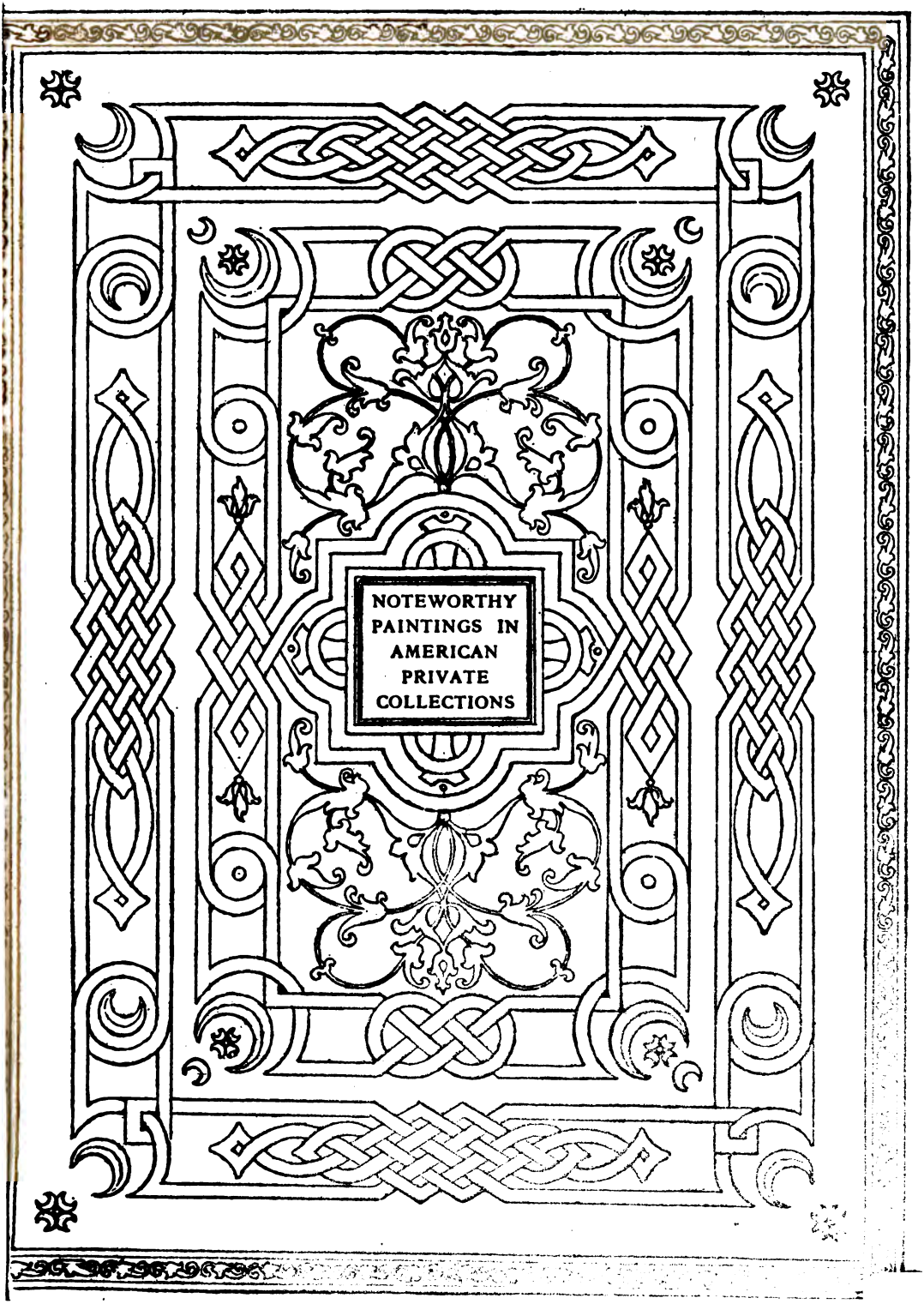
NOTEWORTHY
PAINTINGS IN
AMERICAN
PRIVATE
COLLECTIONS

# CONCERNING
## NOTEWORTHY PAINTINGS IN AMERICAN PRIVATE COLLECTIONS

# CONCERNING NOTEWORTHY PAINTINGS IN AMERICAN PRIVATE COLLECTIONS: EDITED BY JOHN LA FARGE AND AUGUST F. JACCACI

NEW YORK
THE AUGUST F. JACCACI COMPANY
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THIS UNIQUE WORK BEGUN IN 1903, WHICH IS ALREADY KNOWN TO MANY ART LOVERS IN VARIOUS COUNTRIES BUT NOT AS YET FORMALLY PUBLISHED, HAS NOW REACHED A STAGE OF PROGRESS WHEN I FEEL IT PROPER FULLY TO EXPLAIN ITS NATURE AND THE MANNER IN WHICH IT IS BEING DONE.

NO ONE CAN REALIZE, AS I DO, HOW INDISPENSABLE HAS BEEN THE COUNSEL OF MY CO-EDITOR IN THE PLANNING OF THE WORK, AND THE VALUE OF HIS JUDGMENT UPON THE MERIT AND CHARACTER OF INCORPORATED ESSAYS; YET HAVING DEVOTED MYSELF EXCLUSIVELY TO THE UNDERTAKING SINCE ITS INCEPTION, I MUST DO NOW WHAT I HAVE DONE FROM THE FIRST:—TAKE FULL RESPONSIBILITY FOR THE RESULT IN ITS THUS FAR COMPLETED FORM.

AUGUST F. JACCACI

NEW YORK
OCTOBER MCMIX

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The work is to consist of fifteen volumes of from four to five hundred or more pages of imperial folio size bound in vellum; with an average of at least fifty photogravures a volume.

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Up to the present time upwards of $170,000 have been spent upon it by the publishers, and this does not include the cost of binding the first volume nor the extra set of plates which go with it. These figures are given so that one may judge of the cost of the enterprise.

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# WHY AND HOW THE PUBLICATION WAS UNDERTAKEN

# WHY AND HOW THE PUBLICATION WAS UNDERTAKEN

## I

AMERICA probably will not again enjoy an era of such phenomenal development as that of the past twenty years in which the advance in practically every field of natural progress, dramatic in its intensity, has given to the United States definite rank as a world power. It is during this period that the aggregations of capital and industry have stirred the imagination of even those who ordinarily take little interest in matters not immediately affecting them. There is something overwhelming in the formation of a single corporation whose revenues equal those of our National Government and vastly exceed those of many

nations in the Old World, yet this is only one incident of the tremendous phenomenon of industrial expansion. At the same time we have witnessed an equally marked growth and broadening of other interests, and among these the development in the field of art is one of the foremost. Millions upon millions of dollars have been spent in the purchase of paintings, sculpture, every variety of objets d'art, and entire collections have been bought outright in Europe and brought to this country.

With its steady advance towards the financial domination of the world America has become an appreciative, and also, judging from the comments of the European art public, the most formidable bidder for the best and most beautiful things for sale. Resulting acquisitions are for the most part individually owned and seen by the few. Those in our public museums are, of course, becoming well known. But private collections containing a choice illustration of fine works of art are far more numerous and important than anyone not fully informed upon the subject could suppose.

Of the total number of collections in America or of the pictures in them no one has a really adequate idea. For the purpose of the present work, a list in no way complete, of more than one hundred ranging widely in extent from some of a small number to others of hundreds of pictures, has already

been compiled. From our computations we should say that there are at least as many more, without taking account of the number of lesser pictures in the well appointed homes of art lovers of moderate means.

Preliminary to the consideration of our art fund, we may glance briefly at certain current misapprehensions which used to, and to some extent, still, mark the European attitude toward art and its patronage in America. These misapprehensions concern the character of our collections. It was taken for granted that being of too rapid a growth for substantial merit, they were of haphazard, sporadic, uneven, and quite unrepresentative values, consisting presumably of mere gleanings from the harvest of Europe, and lastly they were suspicious because of the importation and sale of notoriously inferior and even fraudulent pictures. Such strictures merely prove that the world has not as yet grown away from provincialism, and that the very human, if rather foolish, trait, still persists in civilized communities, of being the more sure about the unfavorable conditions prevailing in a given foreign country the farther away it is and the less one knows about it.

The presumption that the few masterpieces of European art to be found outside of the permanent museums or private galleries of the Old World, are a

negligible quantity, is of course based upon ignorance. It is precisely in the formation of modern collections, the two Kahn collections, for example, that we see the unsuspected wealth, the inexhaustible resources of the private gatherings of art in Europe and how in their inevitable distribution, under some change of fortune, there comes the opportunity of modern collectors of all nations. The notion that used to prevail that our collections were the flotsam and jetsam of Europe, is too ridiculous to be noticed, although it is true that we have poor collections. But each country has its share of them. While pictures inferior and fraudulent have been sold here, it is true that such pictures are being sold all over Europe. If mistakes have been made by American collectors, mistakes have been, and are bound to be made by the most enlightened of collectors the world over. The greatest of museums of the Old World have had their due share of them. Such mistakes are inseparable from worthy achievements and the writer heard two great collectors, an Englishman and an American, express themselves to the effect that it was through the mistakes they had made that they had learned most.

An attempt to estimate the total number and value of the better pictures now in America would result in incredible figures. While money is not always a just estimate of the true worth of a work

of art, for tastes change and prices rise and fall, we are realizing more and more that things not merely in the fashion of the day but substantially fine have a permanent value, and that this value has been constantly on the increase.

It is certain that the majority of pictures in America, which were bought for $100,000 or thereabouts, would now sell for more, and the same is true of examples for which over $200,000 was paid. If such prices loom large at first sight, the writer knows of instances, not a few, where offers affording large profits are waiting upon the will of the owners. Some of these high price pictures have been bought of recent years, more are being constantly purchased, and the general public is beginning to realize that we have in our young country private collections rivaling these collections of the old world which are filled with the treasures accumulated by several generations of rich, cultured and privileged families.

It would be a curious misapprehension for us, however, to share the belief largely prevailing in Europe, that American appreciation of art is an affair of yesterday. The chief admirer and patron of Jean François Millet many years before he was recognized in France was our William Hunt, while others among the great French artists of the nineteenth century, the so-called 'Barbizon' men, found buyers in

America and became prophets in a foreign land before they were acknowledged in their own.

American collecting has its history and it has traditions of which we may be justly proud. Whether it is the acquisition of fine modern examples, or Mr. Morgan's purchase of the King of Naples' Raphael, or Mr. Frick's of Lord Ilchester's Rembrandt Self Portrait, all are but links in a chain. The most extensive gathering of pictures of the Italian Primitives in America—the celebrated Jarves collection now divided between Yale University and a private family in Cleveland—and the admirable Bryan collection in the New York Historical Society Museum, both date back to our Civil War. The Walters, August Belmont, William H. Vanderbilt and a number of other collections belong to a past generation rather than our own.

The sales of the Marquand, Morgan, Seney, Stewart, Taylor, Warren and others, were notable events in our art history. Of late years, foreign buyers have come to America where, openly or through agents, they have bid successfully for important examples of European art; the instance of the "Angelus" being but one among a number that might readily be brought to mind.

An assembling of our private collections would in some lines surpass the best that may be seen in the lands from which they came. In that way, the

present Hudson-Fulton Exhibition of Dutch masters of the seventeenth century at the Metropolitan Museum is the greatest and most timely of object lessons to our people. Several of the leading European experts have undertaken a voyage to America on purpose to see it, for it is of such extraordinary importance that they cannot miss it. We might also cite the declaration made to us by the leading French critics to the effect that it is impossible to have an adequate idea of the extent and fulness of the achievement of the Barbizon men without a knowledge of their pictures now in America. To select an example, how many people realize that the best collection of these masters is in America? With a much smaller number of pictures than the celebrated Paris collection of M. Chauchard, lately bequeathed to the Louvre, the examples in the collection of Mr. James J. Hill, all of excellent quality, present the different and characteristic phases of the work of each master in a far more complete and representative way than those of the Chauchard collection.

But if we have traditions, the growth of American private collections within the present generation and especially of quite recent years, has transcended any previous development and attained extraordinary proportions. The impulse came from the enlightening foresight and bold initiative of certain spirits

who are in the highest degree typical and representative of our national development. The same intellectual superiority which enabled them to dominate and gain wealth under the conditions of free struggle that hold in America, has shown itself in a new form when they turned to æsthetic pursuits. The one achievement is the logical outcome of the other. Intelligent collecting has been for these men a logical, superior evolution. It is a part of their function as recognized leaders.

Throughout the history of the world the collecting of fine works has always been an aristocratic function, one of the obligations of leadership. It is so now. Collecting has not been and could not be a mere question of means, as is too often thoughtlessly taken for granted. The gathering of beautiful things implies more than anything else, time, much toil, thought and the whole discipline of experience and knowledge. Of course the means acquired by the colossal expansion of our material resources have been a necessary factor, but the rare quality of the treasures our good collectors have amassed is a proof that they have felt as keenly as their European confrères the general retrospective imagination of our time and the powerful stimulus of recent historical and æsthetic discoveries and of a maturing culture. The movement which they have led is, with the exception of the abnormal in-

stances of Roman or Napoleonic spoliation, greater than the world has ever known.

This impulse is not a passing one; it is a phase in social development as old as history.

Habits of collecting once formed are bound to grow. Present collections are being added to, new ones begun. This process will go on logically. But the special time when "rich, sensual, avaricious America," as Emerson called her, turned aside from her primitive struggle for place, for power, for the seductive prizes of commerce, and began to build palaces and to adorn them with the rarest earthly possessions, must remain a period unique in her intellectual history.

Therefore here is material of the highest importance and of almost indefinite extent for a work upon the painter's art. The editors believing that the time for it had come, planned to set forth in a monumental way, with fitting dignity, with completeness and with the authority of an expert consensus of criticism, this high theme of picture collecting in America. They have attempted a work which being worthy of the time, would fix a stage of American national life and growth so rich in developments as to form a separate era in the annals of civilization. They have wanted this work to be a concrete illustration of the fact that we have not only become the leaders of the world in finance and industry, but

that we are taking possession of the world of art, and that, by and large, there is no such body of collectors to be found anywhere who during recent decades have gathered so many good things of so many different kinds. There are here pictures of the highest standing; properly to set them forth we have wanted the highest standards of art criticism, of reproduction, of typography and bookmaking, so as to produce a work which whether considered in its ensemble or in any of its component parts, could not be surpassed in any place in the world.

## II

WORKS of art are samples of actual history, each, in its kind and degree, being a unique record of the life of humanity. Prof. Leatherby well calls them "witnesses who cannot lie." Reiterating Ruskin, he also says that to persuade, interrogate and challenge these witnesses, to get from them their information, their light and their part of our common life, is the business of the real critic.

But such criticism of the fine arts as we are accustomed to in America, is as a rule so emotional and sensational, above all it is so ignorant and the essays of true scholars in this field are so rare, that although the thinking part of our community fully under-

stands the value of an historical and æsthetic analysis and interpretation of literature or music, it is given to consider visual things as apart from our real mental life. The result being that for want of a visual education we fail to grasp the full significance of those profoundly moving human documents which architecture, sculpture and painting offer.

While we do appreciate the necessity of fortifying our national life with the intellectual resources and the hard earned experience of other peoples, and while in an inspiring memory of past human life and achievement we recognize the civilizing influence of all healthy art, we hardly realize as yet that our art acquisitions are to be estimated at infinitely more than a money valuation, that their importance is enhanced a thousandfold by their potential influence upon all of us, upon the whole community.

Yet on all sides we see around us the awakening of a higher cultural life. Infinitely better equipped than our forebears, we are fortifying ourselves with the wisdom of past ages, but our retrospective imagination is no more a mere romantic attitude toward the past; we want to rationalize our æsthetic experiences, for we cannot but belong to our day and must follow the same methods in the æsthetic field which are the reason of our achievements in finance, commerce and the professions.

# NOTEWORTHY PAINTINGS IN

The scientific methods of research in every field, which are the real glory of our epoch, attack the history of art and the theory and criticism of æsthetics with a fresh energy and a vastly increased equipment. No longer do we isolate one type of art from others, or separate art from life. The immense broadening of our range of view due to the systematic, documental and scientific researches into the rich archæological treasures of Greece and Italy, has been reinforced on the purely æsthetic side by an awakening of the occidental world to the significance of oriental civilization. There is no need here to dwell upon the services which a knowledge of, let us say, Chinese, Japanese and Persian art, has done for the enlargement of our theories and the universalization of our standards and estimates; but we are all aware that the world has been learning within the present generation to look behind external differences of form and discover the ever more significant human contents of art.

Archæology has pushed back Mediterranean civilization to ages far remote. The indigenous growth of art in Northern Europe is beginning to have its full recognition. The oriental and the mediæval mind are opening their treasures to us in a visual idiom which we begin to understand. Earlier critical categories were not large or liberal enough; we are now witnessing a truly catholic expansion of the

sympathies of cultured people to include every true artistic value. The unifying ideal to-day is not one or another form of historical European culture, not European culture itself, but cultural achievement of any race, or clime or epoch.

With our vastly enhanced prospects, the significance of each single feature in the art field is vastly increased. Exactly as in the study of anatomy or geography, each organ or region, however modest in size or appearance, is seen with a profounder knowledge to have its indispensable function and yet to be only explained completely when we know the body, or the world, and its life as a whole, so it is with any art because it embodies the life of a nation or people. The single monument can only be known for what it is when considered in relation to the entire body of art. And so a work of art is ever organizing its summation of past experience and effort and tending to the establishment of a universal equilibrium, an integral unity, valid for humanity at large and constituting its æsthetic truth.

Is it not clear therefore that an uncritical attitude toward art is unproductive, that an unexamined æsthetic experience is hardly worth having, and does it not follow that a thorough and serious consideration of any work of art constitutes one of the most important and vital, if also one of the

most difficult subjects to engage the human mind? From these briefly stated truisms which are not as yet sufficiently realized, it is evident that an attempt at serious interpretation, at a really constructive and illuminative critical examination, of the art in America is a necessity of the time.

The works of art that we possess are not only documents of classic or contemporary beauty but they possess an active immortality. We have, and in plenty, splendid examples of the art of painting. We have masterpieces that are peaks in our triangulation. We need never think we can exhaust them, for the fullness of their meaning only comes as we grow to know them better and better, and as our acquaintance with them becomes a firm, passionate friendship. The actual presence of art affects our mental and emotional attitude in a permanent way, for the potential of the work of true artists is a personal deed that continues. The idea and act are immortal and the spirit goes on forever.

Art is enduring. Greek art which has been such a living inspiration to the men of Renaissance, is with us, as alive and inspiring as it ever was. What Pierre de Coulevain says of books applies equally to works of art: "Books . . . are fragments of the soul of the world and of the individual soul. Some of these fragments have come to us from across the centuries. The nations from which they have

emanated have disappeared. Walls, fortunes, palaces, works of stone and of marble have been destroyed, but they have remained living and they work on our brains to-day. They go on giving themselves all the time and they are never consumed. . . ." (From "Au cœur de la vie," translated by Alys Hallard.)

The typically modern and, in its extreme form, local, want of appreciation of criticism is undoubtedly due to the intoxication of the age with some of its quick successes along certain lines of development, and the concomitant underestimation of other constant and basic factors in the human equation. In the eighteenth century, for instance, the intellectual and æsthetic attitude of educated people toward the fine arts, was at once more enthusiastic and more searchingly curious than it is, generally speaking, with us to-day. One may mark the theoretical bent of artists like Hogarth and Reynolds as characteristic. And the instance of Robert Walpole, not to speak of greater men like Goethe and Winkelmann, serves to illustrate the receptive spirit of that time.

Yet with the sentiment of a fresh outlook, with intellectual space and room and the endless opportunities of new and fresh culture, we are at a great advantage in America in that, not being narrowed by inherited notions, ways and customs, we can be

open-minded and cosmopolitan. We may retort to the great European savant who said that he was not optimistic about art culture in America, that we have nothing to do with optimism or pessimism, we are concerned with that which we can do—and we do not discuss what we can do, for, while the discussion is on, the opportunity may pass forever. What our leading collectors have accomplished has been through the national capacity for going ahead and grasping an occasion as it presents itself.

Yet, in the field of art, learned curiosity and research are so absorbing and require so much time, that in our busy modern world they are, more than ever before, the province of the specialist and scholar. While our enlightened American amateur enjoys his art he seldom observes the results of the development of collecting and criticism, because being a man of affairs he is not able to spare the necessary time in searching for and learning that which would make the work of art he collects and loves, not only appreciated by him and his circle of friends, but well known, valued and respected by the art world of London, Paris, Berlin, Vienna, etc. As a result of the world's ignorance of the standing of our possessions, Dr. Bode when in America in 1893, did not visit the Jarves collection, knowing nothing of its value, and, indeed hardly being aware of its existence. How could it be otherwise? Un-

til recent years no one here had taken any notice of this priceless collection of Italian primitives, except that its purchase by Yale University for a ridiculously low sum was found by certain newspapers to be a proper subject for ridicule. It is now becoming, what it should have been from the first, a Mecca for connoisseurs and students.

Collecting is a positive art in which study just as much as enjoyment must have free play. The aim of our work is to establish this art on a real basis, to standardize its ideals, its ways and means, to make connoisseurship and amateurship an institution by relating it to history, science and our mental life.

Sound criticism must make itself master of the field of the visual world of the mind, as well as of that of literature and music. A critical consensus to-day bears with it an æsthetic authority beyond what earlier canons have known. If the first essential for the understanding of art is a free apprehension, in this field as in all others, our natural instincts, however good they may be, are developed and refined by the discipline of study.

Educated opinion in questions of art is becoming more and more a positive factor in our life and we neglect the cultivation of our taste only at our loss and peril. It is a fundamental fallacy to suppose that the significance of art has been grasped by our

ordinary experience, that its ideas are not of a growing life, that the future holds no unsuspected treasures of intellectual and æsthetic truth,—that, in a word, because we enjoy art, we can well neglect the discipline of a searching examination and forego the joy of learning that which will make our possessions so much more precious to us and to the world.

If our work succeeds in creating the feeling on the part of thoughtful people that the treasures possessed by our countrymen offer a freshly uncovered mine in our intellectual life, it will demonstrate its value far more securely than by any other claim it makes.

In the private art collections in America, we have one of the most remarkable examples in human history of a true public spirited effort for higher than material things. No matter how a collector starts to gather pictures, we can invariably see the influence of the act upon the man himself, and how soon he realizes that his contribution to the intellectual funds of his country is positive and important. We all know that the life of a work of art is in its service, and it is doubtful if there be many owners of works of art who would not willingly have their treasures shown if they could but be assured that they would be treated with the intelligent appreciation they deserve.

Demagogues have tried to class collectorship with

forms of unproductive or wasteful luxury. But art property is not measured in terms of proprietorship. The more our collectors get from Europe, the richer we, all of us Americans, are—and the richer Europe also becomes in the influence of her traditions and of her authority upon us.

Of all the material things, art is the most indestructible asset, and it is especially through serious, thorough studies and criticisms that this value becomes known and firmly established, and that our private collectors can be safeguarded from the accusation of lavish display or selfish dilettantism. Until such criticism is available is it any wonder that they should not care to expose their tastes to futile comments?

But criticism is either highly important or good for nothing. Therefore, what must be learned above everything else is: who are the real authorities, tried and approved, who are the historical and critical doctors as against the charlatans. The popular notion that the best expert evidence of our day available in art matters is not generally sound, accurate and secure, is an entirely erroneous one. Neither is it true that the art expert is a free lance whose only aim is to destroy.

Modern criticism has established much and on absolutely sound basis, and the disputes that occur now and then on matters of fact or history as, for

example, between radical and conservative students in the connoisseurship of Italian art, are seldom upon weighty matters but usually concern details. These divergences are as nothing compared to the positive knowledge which is constantly being added to our store. The result of such disputes is always an advance, a more justified, better grounded knowledge of the subject, and a consequent enhancement of value. The great authorities of the old world are constantly responsible for all sorts of critical judgments and their occasional mistakes, which may be said to be infinitesimal in the sum of their positive and constructive work, do not count in any practical way at all, except perhaps in affording subjects for the diatribes of sensational publications.

The classic and contemporary art we have in America is a portion of our human inheritance, our common fund. Every single specimen of it, if it be worth anything, is a measure of all art, and so, for the moment, worth everything. Its essentially compelling character exacts from us recognition. We cannot rest in any isolated experience or set up limits to our culture. The impulse to know the wealth of this fresh material has become a logical necessity. Our American collections are worth a thousandfold more to America than to the regions of their origin, but this aspect of the case is quite subordinate to the absolute merit of the art. What

is its intellectual and æsthetic value in its units and in the sum, is what we want to know.

The work "Noteworthy Paintings in American Private Collections," already exemplified in the ideals and general plan of a first volume, which we would introduce to a larger public by means of this brochure, is an attempt to supply such a want. It will find its justification and win its successes, if justified and successful it is to be, partly upon its character as a stimulus to future collecting in the standardizing of values by the most authoritative estimates, but chiefly upon the ground of its service, not to American collectors only, but to history and criticism, resulting in the better knowledge and keener enjoyment by all art lovers of the world of the great classic or contemporary art we possess. Our work must be open to the test of scholarship, and no other test will serve.

And in regard to American art of which so little is known outside of our country, our work will place its worthy achievements within reach of the connoisseurs of Europe and its standing will be determined by European authorities.

It will be necessary to examine now more concretely our ways and means of meeting our problem, what has already been done and what we propose to do toward the complete fulfillment of so exacting a

task—art is for use, and books about art are to be judged by their service to art.

III

THE unique plan of the work was originated with a view to a completeness and authority never aimed at before, but in trying to give concrete expression to the ideal with which they started, the editors have met with difficulties which at times seemed appalling. It would have been idle to make the attempt without the active interest and the unreserved support of the collectors themselves, and the success would have been impossible without the collaboration of the most distinguished specialists in every school of painting. Both were extended in ungrudging measure after the purely scholarly character of the enterprise was understood.

The cost of the work was bound to be enormous, as it was felt that nothing should stand in the way of producing here, in America, a work which, while covering its field in a most thorough and authoritative fashion, should also be valued by the bibliophile for its taste and technical excellence as a book. We aimed that it should be a worthy monument to American culture, a tangible proof that we have the art and are able to get the best knowledge about it, and also, that besides the treatment of its subject

matter, we should make of this book as consistently fine and beautiful a piece of bookmaking as the most favored countries of the old world could produce.

The editors began with a plan for six or eight quarto volumes of some three hundred pages each, based on the idea of forty or fifty collections in America from which a proper selection might be made. A careful and extended inquiry revealed the existence of one hundred homes and more, where notable paintings,—some of them among the great paintings of the world—are to be found. Therefore the proposed number of volumes was doubled. Yet, even with this enlargement and with an extremely severe test of admission, there is an embarrassment of riches.

It was soon apparent that reproductions of the size originally in mind failed to give an adequate idea of the paintings whose individual character and charm they aimed faithfully to translate. The larger plates that were decided upon finally necessitated in their turn the adoption of the full folio form of the volumes, for they had to be set in justly proportioned margins, restful and satisfying to the eye.

The best traditions of bookmaking preclude the use of illustrations as 'inserts.' They must be an integral part of the book, printed with the same ink, on the same paper, folded and sewn in the same way

as the text, while the space they covered must be the same as that covered by the text. Moreover, text illustrations should be imprinted in like manner as the text, leaving the same margins of white paper on the page and making of the book, from cover to cover, an absolute, harmonious ensemble. Only to the uninitiated is this a slight and easy task. It means trying types, papers and inks, setting and resetting the pages until each one of the problems is met, so that the balance and perfection of proportions which the discriminating sense demands has been attained.

Since a consideration of visual art needs adequate illustration, the prints have received the most sedulous attention. The aim, without regard to time or pains, has been to make these illustrations as perfect as possible for the actual and intimate study of the originals. The connoisseur, indeed anyone, who has had practical experience with the difficulty of reproducing old pictures by such processes, will understand the cost of this portion of the work in necessary and reiterated experiments.

First of all, as it is possible to make fine photogravures only from the negative direct, it was necessary to make special photographs of the paintings selected for reproduction. This has meant already the taking of some fifteen hundred photographs. It will mean the taking of at least five thousand more before the work is done, because of the pictures

from which negatives are made a limited number only are used, and because several negatives of a subject are often taken before one is obtained which proves satisfactory.

To photograph paintings well is an exceedingly difficult art and very few indeed are the adepts at it. Though the best men were employed, or rather because the best men were employed, scores of negatives have necessarily been destroyed as unsuitable. Not infrequently, besides the negatives of the entire original, smaller ones giving necessary details which did not come out sufficiently in the larger ones, had to be taken. Sometimes the needed sunlight does not come, and if the operator has had to transport his apparatus and his assistants to Boston, Pittsburg, Montreal or Washington, the delay means an additional expense, which cannot be calculated in advance.

Extreme care, time, always time, and the highest order of technical skill of another specialist, must be devoted to the next step of the process, the developing of the plates and the printing of the proofs, which are to be used as guides in the making of the photogravure plates. Many proofs being found with vital imperfections have to be thrown away.

The mere manual labor involved is also considerable for the pictures have to be lifted down from the walls, taken out of their frames and, after

the glass is removed, they have to be placed in good light, if possible the sunlight itself. All this is to be done by experienced and trustworthy workmen to whom the collectors can, with absolute confidence, entrust the handling of their treasures—yet none of it makes any showing in the 'finished product,' except to the expert. It is a part of the enormous amount of 'dead' work that seems inevitable to any great undertaking where nothing must be allowed to stand in the way of the best results obtainable by human skill and care.

When the negative finally reaches the hands of the engraver, new problems arise. The reproduction in monochrome of originals in color depends solely upon line and tone, but as Delacroix wrote and Claude Monet and the warrior band of Impressionists taught the world to see, design and line are not all, color must be suggested. Therefore, not to misrepresent or traduce, but truthfully to translate, in black and white, a painting, has meant often the making and throwing away one after another of several photogravure plates. Both the work of the photographer and of the engraver is directed, constantly criticized and finally approved or rejected by the editor.

The comparison of proofs with the original pictures, again and again entailing expensive journeys, the study of tints and lines, the raising or lowering of the 'values' until the reproduction has been

transformed into a translation truthful in detail and ensemble to the spirit no less than to the facts, all these are incidents of the process. If "it is trifles," as the great Michel said, "which make perfection," perfection is no slight thing.

This touches only the more strictly mechanical side of the matter. The scheme, of which format, type page and graven plate are but the setting and the explicit illustration, has so grown in scope, that each volume becomes the composite work of the foremost critics and scholars of the world, the living ones with their contributions specially written for the purpose, the dead by very full quotations from their works treating of the pictures under consideration.

Before examining in detail each feature of the work, it is necessary to state the order in which the material is presented.

There is:

1st. A general article on each collection.

2nd. A catalogue of each of the pictures selected from that collection.

3rd. The photogravure reproduction of each picture selected.

4th. The special essays on each of these pictures. (The order in which the catalogues, photogravures, and special essays are printed is that in

which the pictures are considered in the general article.)

5th. The Bibliography, printed separately and in which the pictures are considered in the same order as in the main volume.

# THE FEATURES OF THE WORK

## GENERAL ARTICLES UPON THE COLLECTIONS

BEFORE stating the principle of selection of the paintings we wish to emphasize the fact that the pictures selected are of all schools, from the early primitive down to living artists. An exhaustive treatment such as projected would be impracticable if applied to all the good pictures in American private collections, as our work would then require not fifteen but many times that number of volumes. The examples chosen are therefore not merely good art but they are of special importance. They are treated by collections for it was manifestly impossible to

treat of them otherwise, as by schools or individual painters. Moreover, everything in a gallery having its collective, as well as its special, interest and value, it was necessary that the writer describing it should possess besides the necessary knowledge of paintings, a sympathetic and keen appreciation of the character of the collection as such, so as to make it stand out with its definite and personal entity.

Collecting is, in itself an art. The affinities or contrasts in certain ideas and forms of art are reinforced in the selection and grouping, so that collections are of all sorts, each with a justification, a purpose, a character and an interest all its own. It is this aspect of the subject which is particularly envisaged in the general articles, and while the noteworthy paintings which are the raison d'être of the work are treated of specially, this central notion makes it essential to place them in their setting. For that reason, the other paintings and objects of art which surround, and make a tout ensemble with, these great paintings, are necessarily described in the general articles.

These articles are informing. They infuse a new interest in the collections and in the pictures. They are vital and stimulative; of interest, not only to the collectors themselves, but to every true connoisseur who loves to make his likes and his preferences articulate and reasoned both to his own sense and to

that of others. But better than by any possible description a just idea of what these articles actually are can be had from the first volume, and we earnestly hope that those interested will see and study the work, forming their judgment from what it actually is and not from what may be said about it.

Sir Martin Conway, Messrs. Kenyon Cox, Samuel Isham and John La Farge are the authors of the articles on the collections presented in the initial volume. It has been the aim to have these articles written by artists of recognized standing who are at the same time technically trained writers. Yet this rule is meant to be elastic and in our subsequent volumes we expect to make such exceptions to it as, in the first volume, the article upon the John Hay's collection by Sir Martin Conway, who is a connoisseur, who has been a lecturer and writer on art but who is not an artist. Because, however, of his close knowledge of our people, his enlightened and catholic attitude towards them and towards art, and his great admiration for John Hay, we asked him to come to America for this special purpose, in the assurance that he would do rare justice to the possessions and the spirit of collectorship of Mr. Hay. The justification of his selection is written in the lines and between the lines of Sir Martin's rarely sympathetic and illuminating article. It has the value of a psychological study and stands as a reve-

lation of an important and most characteristic side of a great man, a side which has been known only to his intimates. Henceforth the name of John Hay besides being that of a statesman, an historian and littérateur will also be known by people of culture at large as that of an enthusiastic and most discriminating art lover.

What is true of the fitness for the particular task of the author of this article we believe applies to every author of the general articles in our first volume.

## CATALOGUE

Even in Europe there are few good art catalogues. Most catalogues are deplorable in that their attributions and facts are fancied. The making of a catalogue which shall be definite and accurate, is a task of such scientific difficulty that even the best equipped minds approach it with misgivings. It is in our day only that the world is beginning to realize the full import and far reaching significance of the remaining monuments and works of art which are the chief landmarks of civilization, and no one now overlooks the fact that the most important things of art are often the most portable, the most intimate and personal. For that reason alone is there need for an authoritative and trustworthy catalogue of the pictures in our possession.

# AMERICAN PRIVATE COLLECTIONS

It is because so much has been written about art which—to employ the trite legal formula—is incompetent, irrelevant and immaterial, that neither we nor the world know what our possessions really are. The necessity of taking stock with thoroughness appeals to all men of affairs. If our work was to be nothing more than a trustworthy dictionary, it would be entirely justified, for such a dictionary of the art here is one of the most necessary needs of the present.

The province of a catalogue is the story of the wanderings of art treasures. If it happens in many instances that fanciful and unproven claims are readily accepted for a time, and for a time only, to learn the real life history of one's pictures, to confirm intrinsic estimates with all true data from the records that are left of the various adventures of pictures, is to do for one's art possessions what any business man does in his business, what any professional man or any scientist does in his chosen field.

While beauty is the great argument and the supreme test of authenticity, there is satisfaction in the material evidence such as an assured, reliable career of honor in past acceptance and enjoyment offers. True, the fact that a given picture comes from the Hope collection or Hamilton Palace does not absolutely determine its value. But besides

giving it a certain atmosphere through association with former owners of taste in olden days, it is of important help in establishing beyond all doubts its authenticity.

Leaving aside the delightful human associations of collecting, the dignity of a past history does not merely confirm but securely establishes our own recognition of merit. While some of the finest things in the world are isolated in the sense that they have no known record of high appreciation—it surely adds much to our possessions if, as heirlooms of the ages, we can connect them with the art lovers and connoisseurs of the past. Moreover, by a disregard for the history of the examples in our collection, the world is likely to lose important information, clues which unite and connect our pictures with universally acknowledged examples.

To trace their wanderings is bound to lend to any works of art an added interest and an enhanced value, for, often, an ultimate provenience reveals itself unexpectedly in some forgotten grouping.

With the more modern pictures, those whose history is naturally more curtailed, our aim has been to secure every possible fact of interest, to find out the time when, the place where, the conditions under which, a picture was painted; and all pertinent details such as by whom, when and where exhibited, in which collections and sales it figured, and like

data obtainable from the painter, his family, friends and associates.

The work of gathering this information has been arduous in the extreme; sometimes it was difficult to obtain a remote clue upon which to begin. Records were often found in an incomplete or mutilated state and some, after repeated investigations, remained undiscoverable. But thanks to the cordial co-operation of present and former owners and of our contributors, to the friendly offices of dealers and others, to researches by members of our staff amongst the catalogues and documents in European archives and libraries, it has been possible to give concerning most of the pictures a number of essential facts, and more will be obtained until the fifteen volumes are published.

While it is easy to fill catalogues with data which when looked into prove not to have any foundation whatever, we have thoroughly investigated all information no matter from whom and how obtained, and our catalogue has therefore an authority which is bound to become recognized and accepted as final.

It would be quite impossible to convey an idea of what an amount of exasperating trouble these researches have often involved. For example, old catalogues of collections or sales were usually compiled in a slipshod and entirely unscientific man-

ner, their descriptions of pictures are scant and their ascription to given artists was often fanciful.

It is with modern pictures that one would suspect little difficulty in establishing their history, but human testimony is capricious and people easily confuse or forget. We have had to rectify errors emanating from them, as when Mr. Whistler in a letter to Mr. Alfred Pope about a picture which the American collector had just bought from him, gave it a wrong title, that of another of his pictures.

One might think, for example, that everything vital is known concerning pictures of the 'Barbizon' group. Yet there, absolute accuracy is so difficult to attain that the editor of the Gazette des Beaux-Arts commenting upon the absence of public and available information to be had in France concerning most of the pictures by these French masters, and knowing how thoroughly and painstakingly we traced them and hunted for and sifted the facts, welcomed the appearance of our work as a source to which French students might repair for accuracy in regard to the history of those of the pictures of the Barbizon School which are now in America.

To clear up the history of a single picture many letters had to be written and numberless inquiries had to be made. As a result of this searching process valuable discoveries have been made. There was, for example, an important painting bought in

Rome, of which little or nothing was known. While studying this picture on behalf of our book, one of our collaborators, an eminent English critic found that it had belonged to the collection of King Charles the First of England, and from that time until the present time had been practically lost to the world of art. This fine picture and its companion piece, which is in the Prado and justly famous, were bought by the Spanish Ambassador to England at the sale of King Charles' pictures which took place after the King's death. Only one of the two companion pictures was placed in the Museum, the other remained in the possession of the Spanish Royal family until it was purchased by the American collector from one of its members.

In another instance it was possible to identify beyond doubt the authorship of one of the rarest pictures in America, which while in Europe, had been neglected by the critics, although a replica which has adorned one of the great English collections for over a century was well known. The example now in America, which for fifty years previous had been in a Continental collection little known and difficult of access, was ignored by the experts, who taking it for granted that the artist could not have painted two similar pictures of the same subject, (they overlooked the fact that the pictures were variants and not identical,) casually

classified it as a school copy. Our work gives historical evidence proving it to be an original, and it also shows that in regard to composition it certainly is superior to the English example.

Concerning an important Corot similar in subject to a well known picture which was purchased directly from the artist for a French Museum, its value is established by our work, which gives the consensus of opinion of the best French authorities to the effect that it is the earlier in date of the two examples—that it is freer, happier and more spontaneous in expression and therefore superior to the replica in the French Museum.

## ILLUSTRATIONS

To bring art into documentary evidence, the actual facts,—and only the actual facts,—must be manifest in illustrations. For the thorough study of the originals, these need to be explicit and trustworthy. In the case of such a work as ours it would be difficult to exaggerate the importance attaching to the choice of the engraver who reproduces the pictures, that is, who translates the originals in color into black and white reproductions. After careful and thorough consideration of the best examples of the European engravers, the work was entrusted to an American firm.

We were urged by our European friends of wide experience in such matters to make a selection from amongst the few photogravure engravers of Europe whose achievements are justly renowned. But artistic work of this high order being exacting and slow, does not in itself pay, and is undertaken by an engraver only for the important personages of the world of art of his own country with a view to winning a reputation which ensures him a large amount of ordinary work at highly profitable rates. We could hardly expect to have European engravers of that class take the same pains for us Americans that they would take for the foremost critics or collectors of their own respective countries.

However this may be, in view of the necessity for making our illustrations not merely fine examples of the engravers' art but as useful as possible for the study of the originals, the fact could not be overlooked that the originals are here, where engraver and editor have access to the pictures, to compare, as many times as may be needed, for purposes of study, elimination and correction the proofs of the engravings in the making with the originals.

We also believed, and think our first volume proves, that in America we have men who, rightly directed and with proper incentive, are able to do as high a class of work as is done anywhere. Mr. George Andrew of Boston, head of the firm of John

Andrew and Son, comes of a family of engravers to whom the accurate translation into black and white of color and tonal value is an hereditary accomplishment. His father, an Englishman and early associate of William James Linton, whom he preceded to this country, was thoroughly representative of the sound training and traditions of that school of wood-engravers of which Linton was the acknowledged head.

These traditions and the inherited influence of that training have aided the present Mr. Andrew in maintaining the high standard established by his father for sympathetic, intelligent and truly artistic work coupled with thorough commercial integrity. Mr. Andrew was chosen because of the certainty that he could be relied upon to spare no pains, no work, no time, in order fully to realize the exacting demands of the editors. Of how this expectation has been fulfilled the photogravures of the first volume are themselves sufficient witness. European experts have told us that no better reproductions of paintings have ever been made. While the best of such series produced abroad are generally uneven, showing some good, some mediocre and some actually bad plates, our plates are of sustained, and of the highest, quality throughout.

The value, as an anthology, of such a body of illustrations of significant noteworthy examples is

enormous. No such body of reproductions is available elsewhere.

## ESSAYS ON PICTURES

How far our work is just in its selective character, must depend upon the competence of authors and editors. For those who welcome æsthetic leadership, we ground our claims upon scientific scholarship and method. It is practically impossible to isolate art from its history, or to estimate a single work without reference to the whole body of art. While each example is a manifestation of the idea of beauty which our whole æsthetic discipline assumes as the guiding principle in art, the estimation of representative values depends upon exhaustive knowledge, and it is not possible to see our American collections in just perspective without enlisting the aid of the best men in every department of the art under consideration.

Therefore, in addition to the articles on the collection, *each separate picture* is the subject of special studies, critical, historical, æsthetic, from the best accredited specialists on the schools and painters represented.

No painting will be reproduced in the work which has not been discussed and passed upon by the recognized authorities, so that a painting which has

gained admission will have the suffrages of the most competent judges in the world as to its authenticity, its historic significance and its artistic worth. Thus, "Noteworthy Paintings" represents a consensus of judgment and of taste of the highest critical importance, as well as a searching and illuminative appreciation of artists of every school of thought and style.

The field of art criticism having so much enlarged and deepened that there are many experts of acknowledged authority for every school, if not for every subdivision of a school and for individual artists, *it is the consensus of opinion of these critics which is to be relied upon.* Each critic has his own individual way of approaching and apprehending a given subject and therefore the points he makes can hardly be made and the reasons he gives cannot be given by any other. One has the sense of 'quality' and is largely swayed by beauty; another values nothing but concrete proofs; there are experts whose chief merit lies in their keen discrimination and analysis of baffling technical elements, others who spend their lives delving in unexplored archives and whose reward is the discovery of documents full of historical as well as of human significance; the chief interest of some is in artists considered individually, that of others is rather in the history and development of schools. It is the sum

of these different appreciations which alone can place the work of art in the fullest possible light, and thus enable one by considering and weighing all the sides of the problem to reach a soundly reasoned conclusion.

If, on two occasions, there was a temptation to make an exception to this rule and permit a single very great critic to consider certain pictures, it soon was felt that this would be wrong. However good a single essay might be, whenever several papers of intrinsic value and diversified interest could be secured, the result was sure to be an infinitely broader, a more searching, fuller, more complete presentation of the case, and, in consequence, incomparably greater authority.

And then it should not be forgotten that critics are just as human as other professional men, and therefore that in art as in science and other fields of human activity, Jove sometimes nods.

While the aim is to give our work such essential completeness, the number of essays on a picture is determined by no other reason than by the available number of experts on the particular artist or school. For that reason many essays though paid for were necessarily discarded. And we rigidly excluded any paper, no matter how eminent the author, which was cast in a didactic, involved form, or obscured by diffuseness and the abuse of minutiæ. It seems to us

that Boileau expressed the universal rule in his "Art Poétique":

"What one thinks well, one expresses clearly,
And the words for expressing it come to him
readily."

Above all we did not want our work marred and its purpose defeated, by the intemperate manner which marks a certain type of modern art criticism —specious rather than sound, which confuses instead of clarifying, and which, in spite of its recondite air, is largely concerned with non-essentials. Such critics resemble those lawyers who make use of what knowledge they have of the law in befuddling issues with technicalities, and whose briefs like balloons, loom large but are filled with the same intangible substance. Have not all of us felt, after reading some of the innumerable dissertations on the Bible or Shakespeare, that under the accumulation of ponderous, irrelevant matter, not only the character and beauty, but the meaning of the original text had utterly vanished?

We did not want our work to become a mere factor in the disputes and entanglements of that kind of criticism. We wished to make a clear, clean cut appeal and be of real help to all who are earnestly and unselfishly interested in and love art.

We therefore sought for scholarship allied to common sense; and with directness of thought we have sought for clarity of expression.

In regard to the treatment of contemporary art we kept in mind the common human failing Berlioz has summarized in his statement that "Genius is the talent of men who are dead," and about which C. J. Holmes has recently said: "A day may come when our own age will be convicted of the same stupidity as that which we now ridicule in the contemporaries of 'the men of 1830,' of the Preraphaelites, of Whistler and of Puvis de Chavannes."

An estimate which is serious, catholic, fair and appreciative has been our ideal, and while no more than other ideals can this one be fully realized by any man or set of men, the keeping of it constantly before one's mind, makes one look about more carefully, question and discipline oneself more searchingly, and delve for and weigh the basic things with more open-mindedness, which means more thoroughness. Such an ideal is a constant discipline. It is good to live with and fight for.

The co-operation of private owners in this publication of their possessions is an absolutely free and open one. We found that they wanted and valued the truth. On the other hand, with the scholar of established reputation, there can be no temptation to mere dilettantism, or to exaggeration of the impor-

tance of a work of art out of respect for the feelings of any individual, for his opinion and the reason therefor are not given privately but are published for the whole world of art to see. Under these circumstances there can be for the scholar no possible motive or object in anything but the fullest publication of an opinion upon which he stakes his official or professional reputation.

The following list is that of the authors of essays on individual paintings in the first volume. We may add here that we are further indebted to those contributors for other advice and information which has proved of the greatest help:

ARSÈNE ALEXANDRE, Art Critic of Le Figaro: Author of "Histoire de la Peinture," "Jean Carriès," "Daumier," etc.

SIR WALTER ARMSTRONG, Director of the National Gallery of Ireland, Dublin: Author of "Gainsborough," "Reynolds," "Turner," "Velasquez," etc.

A. LYS BALDRY, Painter and Critic: Author of "Velasquez," "The Wallace Collection," etc.

LÉONCE BÉNÉDITE, Conservateur of the Luxembourg Museum: Author of "L'Art Français au XIX$^{ème}$ Siècle," "Carrière," "Whistler," etc.

# AMERICAN PRIVATE COLLECTIONS

CAMILLE BENOIT, Conservateur-Adjoint of the Louvre.

DR. WILHELM BODE, Director General of the Kaiser Friedrich Museum, Berlin: Editor of a New Edition of Burckhardt's "Cicerone": Author of "The Complete Work of Rembrandt," "Geschichte der Deutschen Plastik," "Great Masters of Dutch and Flemish Painting," "The Italian Bronze Statuettes of the Renaissance," etc.

DR. A. BREDIUS, Director of the Royal Museum (Mauritshuis), The Hague: Author of "Die Meisterwerke im Rijks Museum, Amsterdam," etc.

HAROLD W. BROMHEAD, London.

ELIZABETH LUTHER CARY, Author of "The Rossettis," "William Morris," "The Art of James McNeill Whistler," etc.

ARTHUR B. CHAMBERLAIN, Director of the City of Birmingham Museum and Art Gallery.

SIR MARTIN CONWAY, Formerly Slade Professor of Fine Arts, Oxford: Author of "The Dawn of Art," "Early Flemish Artists," etc.

ROYAL CORTISSOZ, Art Critic of the New York Tribune.

RALPH CURTIS, Painter.

# NOTEWORTHY PAINTINGS IN

LIONEL CUST, Late Director of the National Portrait Gallery, London, Slade Professor of Fine Arts, Oxford: Author of "Van Dyck," "The Paintings and Drawings of Albrecht Dürer," "The Royal Collection of Paintings at Buckingham Palace and Windsor Castle," etc.

CAMPBELL DODGSON, Assistant Keeper Print Department, British Museum: Author of "Introduction to the Dürer Society Portfolios," "Lucas Cranach," etc.

LANGTON DOUGLAS, Editor of the New Edition of "Crowe and Cavalcaselle": Author of "Fra Angelico," "History of Siena," etc.

WILLIAM HOWE DOWNES, Art Critic of the Boston Transcript.

THÉODORE DURET, Author of "Les Peintres Impressionistes," "Claude Monet," etc.

CHARLES NOEL FLAGG, Painter.

DR. MAX J. FRIEDLÄNDER, Director Print Department of the Königliche Museen, Berlin: Author of "Die Meisterwerke der Niederländischen Malerei," "Albrecht Altdorfer," etc.

DR. GUSTAVO FRIZZONI, Author of "Arte Italiana del Rinascimento," "La Galleria Morelli in Bergamo," etc.

# AMERICAN PRIVATE COLLECTIONS

ROGER E. FRY, European Correspondent and Foreign Purchasing Agent of Paintings, Metropolitan Museum, New York: Author of "Giovanni Bellini," etc.

GUSTAVE GEFFROY, Author of "La Vie Artistique," "Auguste Rodin," "Corot," etc.

DR. GUSTAV GLÜCK, Assistant Director Imperial Museum, Vienna: Editor of "Die Graphischen Künste": Author of "Aus Rubens Zeit und Schule," etc.

DR. GEORGE GRONAU, Author of "Leonardo da Vinci," "Titian," etc.

JULES GUIFFREY, Late Director of the Gobelins: Author of "Antoine Van Dyck," "Catalogue du Musée des Archives," etc.

C. LEWIS HIND, Late Editor of the Academy: Author of "Adventures Among Pictures," etc.

C. J. HOLMES, Late Slade Professor of Fine Arts, Oxford, and Editor of the Burlington Magazine, Director of the National Portrait Gallery: Author of "Constable and his Influence on Landscape Painting," etc.

HERBERT P. HORNE, Joint Editor of the "Dictionary of Florentine Painters": Author of "Sandro Botticelli," etc.

# NOTEWORTHY PAINTINGS IN

PROF. GEORGES HULIN DE LOO, Author of "Catalogue Critique de l'Exposition des Primitifs," Bruges, "Met de Blès," "Peter Bruegel l'ancien," "Jan Provost," etc.

HENRI HYMANS, Director of the Royal Library of Belgium, Brussels: Editor of "Karel van Mander": Author of "Nicaise de Keyser," "Histoire de la Gravure de l'École de Rubens," etc.

DR. PAUL KRISTELLER, Author of "Mantegna," "Early Florentine Woodcuts," "Der Kupferstick in 4 Jahrhunderten," etc.

GEORGES LAFENESTRE, Membre de l'Institut, Conservateur des Musees Nationaux: Author of "La Vie et l'Oeuvre de Titien," "La Peinture Italienne," etc.

D. S. MACCOLL, Director of the Tate Gallery, Formerly Art Critic of the Saturday Review: Author of "Art of the Nineteenth Century," etc.

AUGUSTE MARGUILLIER, Secrétaire de la Rédaction, Gazette des Beaux-Arts: Author of "Dürer," etc.

H. C. MARILLIER, Author of "Dante Gabriel Rossetti."

# AMERICAN PRIVATE COLLECTIONS

DR. W. MARTIN, Director of the Royal Museum (Mauritshuis), The Hague, Professor of Art at Leyden University: Author of "Gerard Dou," etc.

ROGER MARX, Inspecteur-Général des Musées Nationaux: Editor of the Gazette des Beaux-Arts: Author of "L'Exposition Centennaire de l'Art Français," etc.

FRANK JEWETT MATHER, JR., Art Critic of the New York Evening Post; American Editor of the Burlington Magazine.

CAMILLE MAUCLAIR, Author of "French Impressionists," etc.

CAV. MARIO MENOTTI, Author of "Van Dyck," etc.

ANDRÉ MICHEL, Conservateur-Adjoint of the Louvre: Author of "Notes sur l'Art Moderne," "L'École Française de Ingres à Delacroix," etc.

ÉMILE MICHEL, Membre de l'Institut: Author of "Rembrandt," "Rubens," "Les Breughel," "Les Van de Velde," etc.

GABRIEL MOUREY, Editor of "Les Arts de la Vie."

DR. CARL NEUMANN, University of Kiel: Author of "Rembrandt," etc.

# NOTEWORTHY PAINTINGS IN

F. MASON PERKINS, Contributor to La Rassegna d'Arte: Author of "Giotto," etc.

DR. CORRADO RICCI, General Director of Antiquities and Fine Arts in Italy: Director of the Uffizi: Author of "Pinturicchio," "Correggio," etc.

DR. JEAN PAUL RICHTER, Author of "Leonardo," "Guellen der Byzantinischen Kunstgeschichte," etc.

CHARLES RICKETTS, Author of "The Prado Gallery and Its Masterpieces," etc.

MAX ROOSES, Director of the Plantin-Moretus Museum, Antwerp: Author of "L'Œuvre de P. P. Rubens," "Geschichte der Malerschule Antwerpens," etc.

DR. ADOLPH ROSENBERG, Author of "Lenbach," "Geschichte der Modernen Kunst," etc.

G. MCNEIL RUSHFORTH, Former Director of the British School at Rome: Author of "The Three Bellini and the Earlier Venetians," "Crivelli," etc.

BERNHARD SICKERT, Painter and Critic.

ROBERT DE LA SIZERANNE, Art Contributor to the Revue des Deux Mondes: Author of "Ruskin and the Religion of Beauty," etc.

# AMERICAN PRIVATE COLLECTIONS

MARION H. SPIELMANN, Author of "John Ruskin," "Notes on the Wallace Collection," "Charles Keene, Etcher," etc.

DR. ERNST STEINMANN, Director of the Museum at Schwerin: Author of "Botticelli," "Die Sixtinische Kapelle," "Das Geheimnis der Medicärgräber," etc.

F. G. STEPHENS, Former Art Critic of the Athenæum: Author of "Sir Joshua Reynolds," "Titian," etc.

CAV. I. B. SUPINO, Professor in the Institute of Advanced Studies, Florence: Author of "Il Beato Angelico," "Les Deux Lippi," etc.

MAURICE TOURNEUX, Author of "Eugène Delacroix Devant ses Contemporains," etc.

MARIUS VACHON, Author of "Puvis de Chavannes," "Jacques Callot," "Eugène Delacroix a l'École des Beaux-Arts," etc.

ADOLFO VENTURI, Vice President of the Royal Academy of Sciences, Letters and Fine Arts; Director of the National Gallery (Corsini), Rome: Editor of L'Arte: Author of "La Madonna," "Storia dell'arte Italiana," etc.

## NOTEWORTHY PAINTINGS IN

JAN VETH, Painter and Critic: Author of "Rembrandt," "Streifzuge eines holländischen Malers," etc.

WERNER WEISBACH, Professor Berlin University: Author of "Francesco Pesellino," etc.

DR. GEORGE C. WILLIAMSON, Editor of the New Edition of "Bryan's Dictionary," of the "Great Artists Series": Author of "Perugino," "Velasquez," "Fra Angelico," "Raphael," etc.

MARCIA OAKES WOODBURY, Painter and Critic.

The following authorities from many of whom essays have been received for succeeding volumes have also given, with regard to the paintings in the first volume, valuable critical opinions and practical help:

MALCOLM BELL, Author of "Rembrandt," "Burne-Jones," etc.

AURELIANO DE BERUETE, Madrid: Author of "Velasquez," etc.

HENRI BOUCHOT, Conservateur du Cabinet des Estampes, Bibliothèque Nationale, Paris: Author of "La Lithographie," "Les Livres à Vignettes," etc.

# AMERICAN PRIVATE COLLECTIONS

MARY CASSATT, Painter.

SIDNEY COLVIN, Keeper of Print Department, British Museum: Author of "Romney," etc.

GERALD S. DAVIES, Author of "Frans Hals," etc.

BEN FOSTER, Painter and Critic.

DR. THEODOR VON FRIMMEL, Director of the Schönborn-Wiesentheid Gallery; Editor of Blätter für Gemäldekunde, Vienna: Author of "Die Modernsten Bildenden Kunste und Die Kunst-Philosophie," etc.

DR. C. HOFSTEDE DE GROOT, The Hague: Joint Author of "The Complete Work of Rembrandt": Author of "A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century," "Handreichnungen Rembrandts," etc.

DR. LUDWIG J. D. KAEMMERER, Director of the Kaiser Friedrich Museum, Posen: Author of "Memling," "Hubert and Jan Van Eyck," etc.

PAUL LAFOND, Director of the Museum of Pau: Author of "Velasquez," "Goya," etc.

CHARLES LOESER, Florence.

# NOTEWORTHY PAINTINGS IN

DR. VALERIAN VON LOGA, Assistant Director Print Department of the Königliche Museen, Berlin: Author of "Goya," etc.

DR. GUSTAV LUDWIG, Author of "The Life and Works of Vittorio Carpaccio," etc.

E. W. MOES, Director of Print Room, Rijks Museum, Amsterdam: Author of "Iconographia Batavia," "Franz Hals," etc.

E. MOREAU-NÉLATON, Author of "L'Histoire de Corot et de ses Œuvres," etc.

CLAUDE PHILLIPS, Director of the Wallace Collection: Author of "The Early and the Late Works of Titian," "Life of Sir Joshua Reynolds," etc.

W. G. RAWLINSON, Editor of Turner's "Liber Studiorum."

D. CROAL THOMSON, Author of "The Barbizon School of Painters."

DR. HUGO VON TSCHUDI, Late Director of the National Gallery, Berlin; Director of the Alte Pinakothek, Munich: Editor of the Repertorium für Kunstwissenschaft, etc.: Author of "Adolf von Menzel," "Manet," etc.

PROF. JOHN C. VAN DYKE, Author of "Art for Art's Sake," "The Composition of a Picture," etc.

# AMERICAN PRIVATE COLLECTIONS

DR. WILLEM VOGELSANG, University of Utrecht: Author of "Hollandische Miniaturen des Ausgehenden Mittelalters."

WHITWORTH WALLIS, Assistant Director of the City of Birmingham Museum and Art Gallery: Author of "Pre-Raphaelite Painters," etc.

A. J. WAUTERS, University of Brussels: Author of "La Peinture Flamande," etc.

W. H. JAMES WEALE, Author of "Notes on J. Van Eyck," "Hans Memling," "Gerard David," etc.

The essays by these distinguished specialists form a contribution to the critical literature of art that is unique. They are in nowise casual expressions of opinion or theoretical dissertations upon the pictures. They are compact and closely reasoned briefs saying the most interesting and vital word that can be said. They present each given picture in all its aspects, they help fix it in the precise period of the life of the artist, showing the influences that swayed him then and the place it holds in his development. They compare and contrast. They are historical, critical and in the highest degree enlightening.

How to engage the active assistance of such scholars was in itself a task of the greatest difficulty. Assurances were given that the projected work was

to be swayed by no other motives than that of an honest attempt at a thorough scientific presentation, and although exhaustive in a way never before attempted that it would not be a mere encyclopedic hodge podge. But such assurances are not taken lightly or without proof.

Except in isolated cases, America had given no special indication of such a serious attitude toward art history and criticism as would offer the necessary inducement for such expert co-operation. Many trips to Europe had to be made, many months were spent each year in personal visits to almost every prominent writer upon art. A central bureau was maintained in London for handling the mass of correspondence with critics, former owners, picture dealers and others.

For the material result of this very active and costly effort we refer to our first volume. The search for sound expert knowledge and the recognition and authority of it, are the most important contribution of our book to American life.

The editors may take less credit to themselves in that, after all, it is the art we possess which has enlisted the scholarship and the established science of Europe. Indeed that this splendid series of essays by the chief critical European authorities should have as its subject pictures owned in America, illustrates the place which our collections are going

to hold in the world of art as soon as they are thoroughly known.

These essays cannot fail to awaken our own people to a more vital sense of the importance and value of our acquisitions, and also to stimulate deeply the spirit of collectorship in our country. This was the precise ground of the refusal of one of the chief critics of England to become a contributor to the work. He most courteously helped us with his advice and judgment, and will continue to do so, but he will not contribute articles and thus give the prestige of his name to a work which, by helping Americans to realize what America has been doing, would stimulate this great development of wise American picture collecting, and hence render it more difficult for Englishmen to keep their treasures or add to their collections.

## INDEX

The information contained in a book with no good index is practically buried. It is to be dug out only when one has unlimited patience and time. After several attempts to have specialists prepare the index for the first volume of "Noteworthy Paintings in American Private Collections," it was compiled by the editors who evolved a simple, clear and comprehensive system of classification, making every fact and opinion stated in the book readily

available. When submitted to the judgments of experts it was gratifying to find that it conformed to the latest scientific methods.

## BIBLIOGRAPHY

To gather in one compass, all that has been written of genuine interest upon each picture and upon the special period or school to which it belongs, to investigate original and contemporary sources and cull from all authoritative works expressions of critical opinion, this forms a fourth distinctive section of our work and assures the exhaustive treatment of its subject. From Vasari and Karel Van Mander, from memoirs and biographies known to but few scholars, from old, unpublished or forgotten, manuscripts, letters, contracts, wills and records of sales, a mass of interesting material has been garnered which would alone comprise a work of lasting value to the owners of the pictures and to the students of the history of art.

Such a compendium recovers and preserves lost or forgotten facts which sometimes prove to be of the highest significance; it discloses apt and valuable descriptions or appreciations, in fields perhaps less sedulously cultivated now than in former times. While far ahead of the past in equipment, modern connoisseurship is apt to err in the same way as ancient connoisseurship, in overlooking or putting

aside old opinions which it considers valueless. If in all ages certain manifestations and appreciations have been disregarded, in art as in literature and in all fields of human activity, what is worthy may be neglected for a time only to be taken up again by a succeeding generation. In his article on the collection of Mr. Hay, Sir Martin Conway says of Sassoferrato and the eclectic Italian painters of the seventeenth century: "It is evident that each generation has its merits and good points, and what it likes must be, in a measure, likeworthy, whether we share the taste for it or not, hence there is never any occasion to prove that what a generation of men has admired has merit. The only question for us is whether we can or cannot honestly see and enjoy the qualities in such work that were seen and enjoyed by the people for whom they were made." And he adds: "It is ourselves that such pictures test, not we them."

But a thorough knowledge of the exact course of collecting, that is of the successive phases of appreciation of given works of art throughout the ages is not merely a big human broadening experience giving one a more rational, more catholic and enlightened appreciation—it also serves to clear up problems, to provide secure identifications, to reunite dismembered works, groups, or widely companionable aggregations.

In another order of ideas, one who has seen at work a responsible authority, such as a great critic or the director of a great Museum, with his organized store of information about the regions of art which are his life study, cannot fail to realize how important it is that everything such an authority knows should be recorded and set down. Only a part of this knowledge finds its way into technical books that are practically inaccessible to the world at large, and much of it is buried in special reviews or in the Translations of learned Societies. These are rescued in our Bibliography where they are reinforced, whenever valuable information and opinion come to light or are elicited, by papers thereon from the same experts specially contributed to this Bibliography.

The life history of a picture may often seem so obscure and difficult to get at—even the value of the information history brings, is so subordinate to our chief joy in ownership, which is the all persuasive argument of beauty—that amateurs, busy with many other considerations, fall naturally in the way of growing indifferent to all but possession itself. Instances, however, where indifference to the history of works of art meant the loss of important knowledge, are familiar to all students. The arduous but necessary task of tracing out all data of this sort should be fostered because it implies some real dis-

covery about the art and the consequent enhancement not of its interest alone but also of its value.

When a collector is skeptical of the worth of old documents and opinions as justifying his own enjoyment, the reason is, no doubt, that the sifting among facts and opinions for those which are of solid, permanent worth, is essentially a specialist's concern from which most amateurs are perforce debarred. Yet no collector can fail to realize of what vital importance some of these rehabilitations of the life history of pictures have proved to be. Concrete illustrations could be given of how much may be lost by the neglect to trace our art possessions with a searching scrutiny. The reconstruction of dismembered altarpieces, predallas, dyptichs, tryptichs, in Italy, France and Germany is a notable occurrence of our times, and has added enormously to the value of each part. It is to the old facts and the old appreciations that after ages of neglect we owe the rehabilitation in our day of such examples of religious art and of pictures whose correlation is of a more universal character.

A good deal of information may be lost to the world, not only in unexplored books, records and documents, but because of the lack of systematization of data already gathered.

For example, one important picture is known to us as having passed through several hands in

America where important data as to its provenance and character was gleaned from authoritative sources by three separate owners independently. This picture became known to two well known authorities separately, who published critical observations about it. Yet most of the data collected by the earlier owners is of substantial value and was and is not only unknown to the two authorities referred to, but also to the present owner—and it is still unpublished.

This case shows the result of this prevailing lack of co-operation, of the uneconomic expenditure of effort in the study of works of art which are involved by their neglect of life-history. This picture is the "Annunciation" attributed to Girolamo Boccatis and to Jacopo Bellini—now in London in the Wernher's collection. When taken from here to Europe it was submitted again to expert jurisdiction, the result of which, and of all the previous efforts to collect data and critical opinions, are known but to few persons besides ourselves.

A great deal can be done towards rehabilitating the broken career of art works, and, in view of the quite unjust suspicion with which many of our pictures are regarded in the European art world and in our own, there are additional reasons why it is in America that such efforts are particularly necessary. The manufacture of pedigrees out of whole

cloth, if easy, is nowadays readily detected and deceives no one long. Frauds are sure to be critically exposed. The pruning in recent years of some collections here duplicates the European procedure, and shows that our collectors are becoming as alive as their confrères from abroad to the value of authoritative criticism. *The consensus of the best expert opinion of our day and of the past, is the sole authority.* No one person, however competent or eminent, can replace it. There is really no other authority, and it is because æsthetic values are estimated by it that it alone affords a basis of stable money values also.

While the history of many fine things is lost forever, on the other hand many important identifications have been made and there are more to follow. It is of course difficult to scrutinize claims of authenticity with an exhaustive perspective and with proper critical caution; to seize upon the unsuspected articulations and connections between the examples we have and others which have been studied and are well known to scholars; to trace all earlier appearances and comments thereon, so that our pictures may not remain isolated, unrelated, known little or not at all, misunderstood or unappreciated. But it is a duty to do so and leave none of that unnecessary confusion which encourages irresponsible criticism and malicious gossip.

What we are trying to do in the domain of art in this respect is what is being done in other fields. A writer in "The Nation," reviewing a work of Hubert Hall "Studies in English Historical Documents" says:

"Probably the most significant advances in historical science at the present time have been made in the fields of 'Heuristik,' as the Germans call the science of the discovery and treatment of source material. All modern countries are more or less concerned with their archives, and are endeavoring to meet the needs of the scholars who use them. France has her École des Chartes, which trains archivists for the service of the state; America is attempting to give unity to her scattered historical forces, and to apply scientific methods to the gathering and publishing of material by State and central government. In no country has a more stupendous feat of this character been accomplished than in England. Sixty years ago her public records lay scattered in many places, in lofts and cellars, tanks and stables, under leaking roofs, and in water drenched vaults. To-day nearly all these records are securely housed in a magnificent pile of buildings, zealously cared for, arranged, and prepared for the use of students. . . . This work indicates the spirit of the times as far as the study of history is concerned. It represents the attempt of a historical

scholar, who is also an archivist, to furnish an intelligent clue to the vast labyrinth of the public records, a commentary, born of experience and understanding. Mr. Hall, unlike the professional archivist, is able to point out, not only where historical material is to be found, but also how this material ought to be handled. What he says is an excellent corrective of many prevailing ideas regarding work in graduate schools. His chapter on the purpose and scope of bibliography of official historical documents, for example, is exceedingly caustic in its criticism of the unintelligent, inadequate and untrustworthy character of much of the bibliographical work hitherto done."

The Bibliographic portion is printed separately so that each volume of our work will have its accompanying Bibliography. But,—this is a vital point—the volumes of Bibliography are delivered to the subscribers in loose sheets in a portfolio, so that, as old documents that had been overlooked or were unknown come to light, they may be added. And so that whatever valuable discoveries may be made, or articles published during the years from now until the whole work is finished, shall find their place in it. This is the more necessary that as the pictures treated of in "Noteworthy Paintings" are becoming well known in Europe, (we may expect

the visit of European experts, some coming at our request for the purpose of this work), much shall be found or written about them which will enhance their interest and further establish their standing.

## DUPLICATE SET OF PLATES

A duplicate set of the photogravures on India mounted on plate paper, and printed in the color of ink that best suits each subject, accompanies each volume. These proofs are matted and enclosed in a portfolio.

## LATER ADDITIONS TO COLLECTIONS

In case, as will often occur, of important additions being made to collections after these collections have been described in one of our volumes, there will be published in following volumes, additional article or articles on such collections, describing and illustrating in the same manner and according to the same plan followed in the earlier articles, the recently purchased noteworthy pictures of these collections.

# THE MANUFACTURE OF THE VOLUME

## THE TYPOGRAPHY

IN planning this work the desire was to produce a type page which would be a fitting setting for a book which it was intended should live as a notable example of bookmaking—and so a type was sought which possessed beauty, grace and legibility, the capitals of which would approach most nearly to the form of capitals used in the Roman inscriptions of the classical period. A fourteen-point Elzevir was therefore selected for the text, with larger size for the running headings and display lines. On a leaf of imperial folio size, ($14\frac{3}{4}$x$19\frac{7}{8}$ inches,) the type is set in eight-inch meas-

ure. The form is, in printer's parlance, "set up and in"; that is to say, the outer and lower margins prevailing over the inner and upper give the needed sense of spaciousness and good proportion. A bold running title, carried across facing pages, helps to give them the classical style and dignity of a Roman inscription. The printing is done directly from type cast and copper-faced expressly for this work. The photogravures on India paper are mounted on the same paper folded in the same way and are imprinted the same as the text, thus forming an integral part of the book.

The face of the type selected had been previously chosen by Mr. William Loring Andrews for several of his limited editions; and for a description of it we quote, with his permission, from the Preface of his "New York as Washington knew it after the Revolution."

"The type is an American casting of the seventeenth century Elzevir originally made by the Mayeur Foundry of Paris in 1878, and modelled after type used by the Elzevirs of Leyden, in 1634. These types have been largely employed in this country in fine book-printing since about the year 1889. In 1885 a font was specially imported for use in The Grolier Club's edition of 'The Knickerbocker's History of New York.' The beauty and perfection of this face of type were speedily recog-

nized, and in 1888–9 a type foundry of this city imported a set of 'drives' from the original steel punches, for the making of matrices of several of the sizes, and began casting the type, which brought it within easy reach of American printers."

The ornamental head-pieces and initial letters are designed by Mr. Kenyon Cox, the most serious student and admirer of classical art among American artists. Mr. Kenyon Cox took his inspiration from that famous and most representative product of the printers' art of Venice at its best period, the "Hyperatomachia." His problem was twofold. Like the ornaments used in the best books of the past, his designs in pure bold line were made not only to express in a noble traditional manner high standards of beauty of composition and drawing, but they were primarily made to fit their intended purpose and to have, above anything else, an all essential typographical quality—so that however beautiful in themselves, they should be an integral part of the text page, enhancing its effect and being helped by it.

And not because mechanical line reproductions are cheap and modern, but because they are not as truthful nor as sensitive as the reproductions by an artist engraver, Mr. Cox's drawings were engraved upon wood by the artist who with Mr. Cole stands

at the head of our American wood engravers—Mr. Henry Wolf. Such a comparison as can be made in our office of the result of the two processes of reproduction is sufficient proof that the added expenditure involved was not merely justified but that anything else would have marred the excellence of the book. As in the best days of the art these head-pieces and initial letters are printed directly from the wood blocks with the result that the impressions have the velvety firmness and quality of artists' proofs.

## THE PAPER

The paper is a French hand-made wove of the finest quality, from the celebrated Papeteries de Rives, regarded by experts as the best book paper made. Mr. William Loring Andrews, who used it in his book above mentioned, says of it in the preface:

"In southeastern France, in the old province of Dauphiné, on the railroad running from Lyons to Grenoble, there is a town of about 8,000 inhabitants, which has been noted for centuries for the superior quality of its manufactures of paper and steel, and there at Rives-sur-Fûre, Department of the Isère, the paper for this book was manufactured; the crystal purity of the little mountain stream La Fûre being

doubtless one of the factors in the production of the pure clear color that the 'Rives' papers possess."

Each leaf bears a special water-mark. The paper was made especially for the work. It would have served admirably for the printing of the photogravures, but a better tone and therefore a truer effect was obtainable by printing upon India and then mounting the proof upon the De Rives paper. This printing and mounting are done at a single operation and infinite skill and care are required to produce a page that does not pinch or draw. The India leaf is of the same size as the type form, and within this the photogravures are given a proper and adequate margin, being, as it were, set in a frame, instead of within the ordinary plate mark which is hardly visible.

In addition to the edition of one hundred and fifteen copies on 'Rives' hand-made paper, ten copies have been printed on Imperial Japan paper, made especially for the work in the Shidzuoka mills. Among Japan papers there is nothing equal to it for texture, tone and finish. In point of durability and exquisite finish this finest of all hand-made papers stands as a model never successfully imitated, which sums up the handicraft, patient progress and achievement of successive generations of skilled paper makers.

Lastly one copy is printed upon the finest Roman

Vellum with the photogravures printed upon India and mounted in a special way.

## THE PRESSWORK

And so, with a type marking the highest attainment in the art of type making, and with paper unsurpassed for printing qualities, the ideal of the publishers—the making of a book which would equal the best product of the Printing Press since the invention of the art—was reached through painstaking care in the presswork. The printing is the work of Mr. Walter Gilliss, who, in the revival in this country of the art of printing, has played a leading part. From the outset of his career as a practical printer he has brought to his work the patient and loving endeavor of the early craftsmen, and a constant study of the history of printing in past ages combined with a thorough knowledge and appreciation of all the resources that in our own day are placed at the disposal of his profession. These qualities have made Mr. Gilliss's name a famous one among America's master printers. To bibliophiles it is familiar as that of the printer of the important series of rare Americana from the pen of Mr. William Loring Andrews, as well as of many other fine editions of catalogues and books and of the "Transactions" of The Grolier Club of New York, of which he is a member of the Council and

Secretary. To the printing of this work Mr. Gilliss has lent his own trained intelligence in the supervision of every detail and a personal care and enthusiasm, which, to the practiced eye, are manifest enough in the pages of the first volume.

By reason of the size of the page, the presswork of a folio volume presents unusual difficulties, the printing of so large a surface requiring the most extreme care in the make-ready of the forms and in the regulation of the flow of ink so that it shall cover the page with absolute uniformity. The selection of the ink was no small matter, for it was necessary to find a pigment which in body, color and brilliancy would best adapt itself not only to the de Rives and Japan editions, but to the vellum copy as well. And so after many chemical experiments and careful tests, an ink was found—an honest, truly good ink, free from anilines or other injurious ingredients—which met all the requirements. It is an ink which, after the lapse of years, will be like the ink of the Gutenberg Bible, just as brilliant as when first impressed upon the paper.

Finally, after every care had been taken in the printing, the sheets were examined, and all were destroyed which showed defective 'register'—that is, the precise backing up of the type lines on one side of the leaf upon the lines on the reverse side—or in which defects of any kind were observable

through the most critical inspection. Finally after the last inspection the sheets were placed between highly glazed boards and left in a hydraulic press for several days to take out all relief of the impression of the type upon the paper.

## THE BINDING

The next step in the process was the binding. The sheets which carry the photogravures are full-size double sheets, the same as those upon which the text is printed. There being no inserted single sheets, which can only be bound in an unsightly manner and make the binding of a large volume particularly, more difficult and less secure, the entire book, printed pages and photogravure pages alike, is made of bound sheets of the same paper combined in four, eight and sixteen pages for sewing, the result being an homogeneous book absolutely perfect for binding. Every sheet is sewed through. After the careful sewing of the signatures upon fine 'raised bands,' the book is placed in the cover and the ends of the bands spread out and hammered flat so as not to 'swell' the cover. A volume so bound will resist almost any strain; it is next to indestructible from ordinary causes and notwithstanding its large size, opens easily, and remains fully open.

The visible binding, the outside cover of full vellum, is unusual. We know of no such binding

having been undertaken for a book of this size since the Gothic and Renaissance days when men worked for the love of the work and of beauty, rather than for profit. The design is that of a binding in the Mazarine Library of Paris made for Diane de Poitiers. It is in pure Grolier style, the most successful and most appropriate of all styles of book binding decoration, and has the sobriety, the firmness, the architectural beauty of design of its best examples. Mr. Kenyon Cox adapted it, that is he drew it, making such modifications as the size and bulk of our volume required. His design was modelled under his supervision by the well known sculptor Mr. Augustus Lukeman, who superintended the making of the bronze cast from his model.

Owing to the cover requiring a full skin of unusual size, the refractory nature of the vellum (an unusually heavy as well as fine quality being used), and the high relief of the design, the faithful reproduction of which required enormous pressure, the making of the cover proved a very formidable proposition.

There are two reasons why such a binding was never attempted before. The first reason is that such skins as were needed, extra large, without blots, discolorations or thin spots, are extremely difficult to obtain. To offset this we have succeeded in making an arrangement by which an English firm, the

only firm in the world who manufactures this high class of vellum, is putting aside such skins as we need. At the beginning, it was impossible to get them and even now it is slow work, but we are assured of the choice of the world's product and of securing our skins in time. The second reason is that the life of the vellum never ceases; it absorbs the humidity of the air and expands, and it contracts with dryness; it is always 'working' as any amateur who has books or manuscripts bound in vellum knows.

The task of applying the vellum to the high relief of the chosen design, having no precedent, met difficulties of all sorts. No sooner was one surmounted than another presented itself. It is hardly necessary to say that the high relief was not arbitrarily decided upon, but that it was made necessary for the full expression of the design on a large size.

It was a problem for the practical binder, aided by all the resources of modern chemistry, to make a facsimile of Mr. Lukeman's model as homogeneous and indestructible as if it were metal. Five of the best known binders of New York considered the work but decided after experimentation not to undertake it, because in their opinion it was not feasible. Finally, after more than two years of experiments the cost of which amounted to several thousand dollars, Mr. Pfister, a descendant of one of the makers of the 'Bible of Thirty-six Lines,'

who had the patience of his progenitor, succeeded in molding in all its faithfulness, the design sunk into the bronze plate. The detail of the delicate and complicated process which Mr. Pfister evolved is as follows:

After a matrice of damp heavy blotting paper made from the bronze plate is allowed to dry, its hollows are filled with pulp which hardens like cement. Next it is mounted and glued on two heavy boards which have previously been glued together. After being placed on the plate again and put for twelve hours under a pressure of twenty tons, the matrice is ready. The sheet of vellum, having been prepared and backed with Japan paper so as to preserve its ivory color, is then fixed to the matrice with glue made from vellum; it is then put in the press where for three days it remains under a pressure of no less than forty tons. Although the sides and the back of the outside cover are made of one skin which remains whole, each is treated in this manner separately.

When the two sides and back are embossed, the vellum is turned on the sides, the back of the book proper—the sheets of which have been sewed and the edge gilded in the round with solid gold—is fastened in and the caps over the head bands are set. Several sheets of Japan paper are applied to the inside of the cover and ground down so that the

surface is made absolutely smooth, then the vellum doublé is stretched and glued on it. After two weeks of slow drying, the gilt border of the doublé is tooled; afterwards the edges are finished so that the joints of the doublé with the vellum of the outside cover are undistinguishable, and outside and inside covers are practically one solid piece. Bands of very thick calf skin are then put in to protect the joints on the inside between sides and back. There remain but the gold lettering on the back and the silk guards facing the doublés.

There are bindings richer in gold, more gorgeously ornate, bindings inlaid in mosaics of different colored leathers, and there are very costly modern European examples, exhibiting many and curious forms of "Art Nouveau" and yet hardly worth while except to show that much good work can be wasted on bindings that are all a binding should not be. Our binding is simple and traditional. We have aimed at no startling effect, feeling that in our country no less than in Europe, what is straightforward and essentially right, that is, simplicity, dignity and beauty of design and of material, allied to perfection of execution, would not fail of appreciation. From every standpoint this binding, unique in size and boldness of relief, challenges comparison with the best examples of the art.

# A FINAL WORD

THE central aim of our book is to envisage this issue: What is the relation of our American private collections to art? The sympathy and co-operation of collectors, critics and all interested in art, the overcoming of indifference or skepticism on the part of the great European authorities, the surmounting of practical obstacles and the enlistment of public interest depend upon the answer to this question. The value of American collections as an intellectual fund and as an æsthetic asset for knowledge and enjoyment, and therefore the merit of the art of these collections, must determine the moral and material success or failure of our, or any similar, undertaking. We may feel the less anxiety in proportion as with the

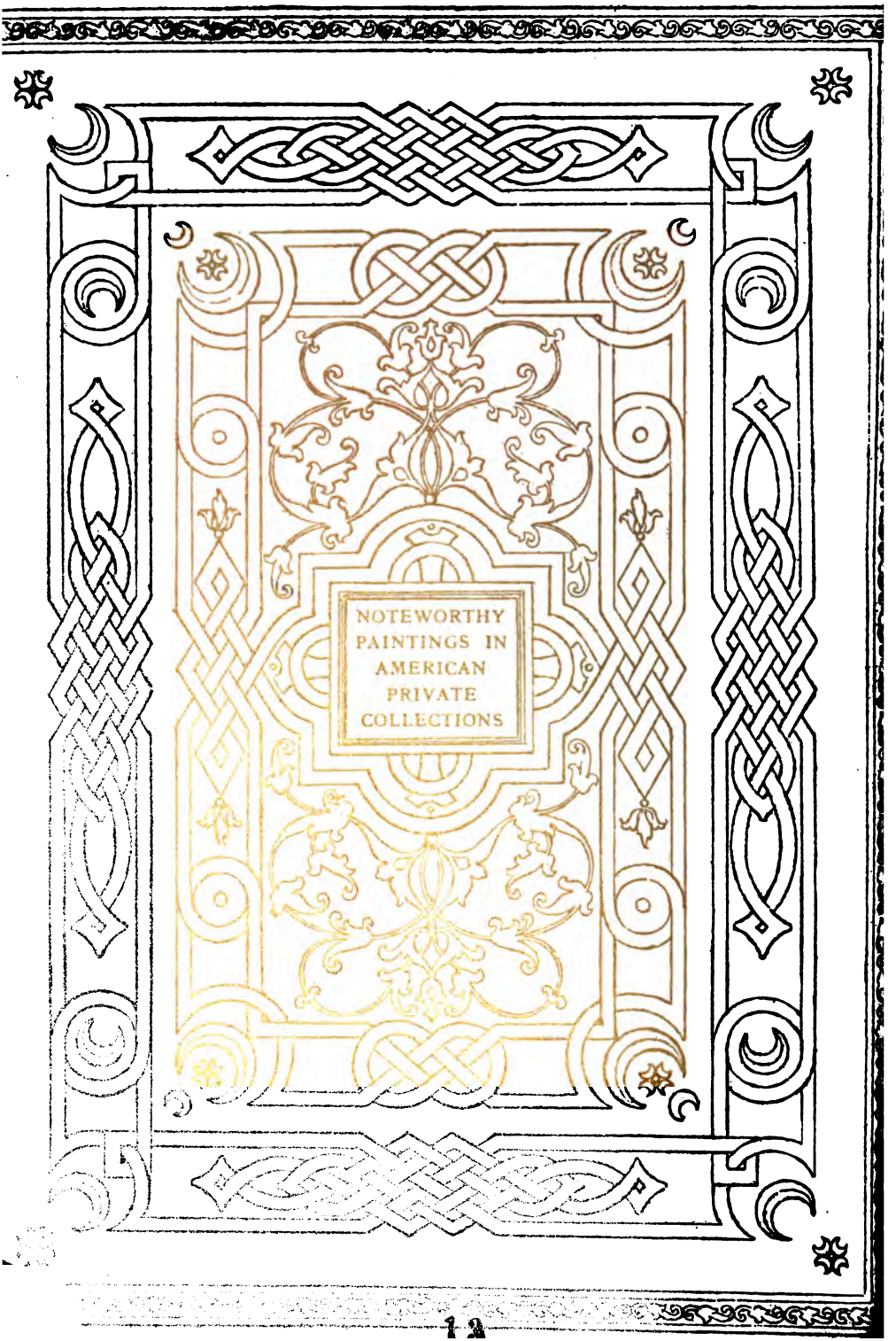
progress of the work, the paintings owned in America are proved of high, indisputable merit and importance. We submit that it is because they are examples so finely representative of all schools, that our work will form a complete historical and critical course of art. Our previous statements make it clear that it will neither be a dogmatic, nor an academic, course, where the attention is directed to things remote from us, but a course of peculiarly absorbing interest because entirely based upon originals owned in America. Thus the whole of art history will be given as a series of enlightened illustrations of the treasures we have amongst us, and that we can see and study in the leisure of our days at home whenever opportunity offers.

The claims set forth in the present prospectus are in the nature of a thesis and general statement, of which the first volume of the work must be taken as the demonstration. In an undertaking of this kind, an entirely unprecedented work in its field by virtue of its exhaustive and co-operative character, the execution must naturally grow in breadth as the work proceeds. In bringing knowledge to serve beauty, the results achieved must necessarily be cumulative and the standard set by our first volume is not merely a standard to be followed in the subsequent volumes but is an incitement to renewed efforts. Our path henceforth is made easier by the

complete change in the attitude of our collaborators. Instead of having to be convinced of the high character of the undertaking, they are now assured of this, and are taking proper pride and a deep and most active interest in a work which has forced their respect and conquered their sympathy. With the achieved performance of the initial volume, there has come to them and to all those associated with the editors, a sense of the work being organic, mature, established in its purpose.

Definite and lasting judgment of works has always depended, and will always depend, upon the recognition of the principle that the one sound standard of æsthetic value can only be based upon the collectivity of the best minds. Every other permanent value is purely derivative, depending upon æsthetic value and upon that only. Our work will equip collectors and students so that they may judge with all the facts before them, getting all possible enlightenment by listening not to one authoritative view but to the leaders of the present in the main volume and to those of the past in the accompanying Bibliography.

THE GILLIS SEAL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